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exponent of the highest class of sacred music. The well-known air, "Waft her, angels," was a genuine success; and the audience would scarcely rest contented with his mere acknowledgment of the overwhelming applause with which he was greeted. Herr Carl Stepan fully sustained his reputation in the bass part; and Miss Julia Elton sang the music of *Storge* with much dramatic power and expression, the passages lying more thoroughly within her register than in that of Madlle. Drasdil, who on the former occasion was the representative of the part. Miss Banks was everything that could be desired in the music of *Iphis* (the beautiful air, "Farewell, ye limpid springs," being sung with the utmost pathos), and Miss Annie Sinclair gave the recitatives allotted to her with much intelligence and expression. We have before spoken of the success of the choir in the fine choruses with which this Oratorio abounds; and have only to say that on this occasion the effect of Handel's massive writing—especially in the overwhelming chorus, "When His loud voice,"—was even greater than before, the audience indeed prolonging the applause with a perseverance worthy of a better object, considering that the object was to effect a repetition of the entire chorus, to the utter destruction of the general effect of the work. We are glad to find that these Concerts have been so successful that nine more will be given, commencing in December next. Amongst the works to be performed, Bach's *Passion Music*, Spohr's *Last Judgment*, Beethoven's Mass in D, and the *Choral Symphony*, Handel's *Dettingen Te Deum*, *Acis and Galatea*, and one of his lesser known Oratorios are named, such promise showing an amount of enterprise which cannot be too highly praised. Mr. Barnby has well earned his position; for apart from his having produced, with the utmost success, seven great musical works within less than six months, we have to thank him for proving the practical advantage of adhering to the *diapason normal*, and for steadily resisting the system of encores, two reforms which, however desirable they may have been considered, have never before been unflinchingly carried out.

PHILHARMONIC SOCIETY.

At the Sixth Concert, which took place at St. James's Hall, on the 31st May, the Symphonies were Haydn's, in B flat, known as "La Reine de France"—a work although somewhat weak, historically interesting, as having been produced before the celebrated twelve, composed for London—and Beethoven's, in B flat (No. 4). An orchestral novelty was the Prelude to Wagner's *Lohengrin*, which produced so decided an effect upon the audience as to be unanimously encored; thus proving that the indefinite period so often named as "the future" has already commenced. How this specimen of the compositions of so innovative a writer as Wagner ever crept into the programme of a conservative Society like the Philharmonic, it is impossible to conjecture; but certain it is that so original and thoughtful a piece of orchestral colouring, resembling in its dreamy beauty the glowing pictures of that daring artist Turner—which were also for some time works of "the future"—must inevitably assert itself, by virtue of that innate power over human sympathies which defies all the canons of criticism ever laid down by artistic law-givers. M. Vieuxtemps' interpretation of Mendelssohn's Violin Concerto, scarcely realised the intellectual beauties of the work to the fullest extent; but for facility of execution, and perfect command over the mechanical difficulties which it contains, his performance of the entire composition was everything that could be desired. Weber's Concert-Stück was played with the utmost delicacy, and with much dramatic feeling, by Fräulein Mehlig, who seemed thoroughly to enter into the spirit of the little story which it was the object of the composer to illustrate. The vocalists were Madame Volpini and Mr. Santley, the latter of whom gave a Canto Infernale, "Lucifero," by A. Graffigna, which, in spite of excellent singing, produced but little effect. The seventh

Concert took place on the 14th ult., when Professor Bennett's Symphony in G minor, composed expressly for the Society in 1864, was performed with marked success. Every movement was well played, and received with the warmest applause, the Minuet so thoroughly charming every hearer as to be re-demanded with enthusiasm. At the end of the Symphony Professor Bennett was called forward to receive the congratulations which he had so thoroughly earned. The other Symphony was Beethoven's "Eroica," which under Mr. Cusins' careful direction, went admirably. Again Madame Norman-Neruda delighted everybody by her exquisite violin playing, although we should have been additionally pleased to hear her in better music than Rode's Seventh Concerto. The vocalists were Madame Monbelli and Signor Verger. One more extract from Wagner's works, the vigorous March in *Tannhäuser*, played the audience out.

THE CHARITY CHILDREN AT ST. PAUL'S.

THIS Annual Meeting—always an interesting event, and one of the few Festivals to which the residents of the metropolis have to look forward—took place on the 3rd ult., under the dome of St. Paul's Cathedral. The singing of the Hundredth Psalm was in every respect fully equal to that on any former occasion; the four trumpets, combined with the organ, in the last verse, producing a thrilling effect upon the vast body of listeners. The responses were, as usual, by Tallis, and the Psalms were sung to Dr. Crotch's slow chant, the children joining in the *Gloria Patri* at the conclusion of each. Mr. Goss's admirable "Te Deum" and "Jubilate" were finely given; the organ accompaniment being excellently played by Mr. George Cooper. Handel's "Zadok, the priest," before the prayer for the Queen, (the organ accompaniment played as a duet by Messrs. Goss and George Cooper), and the Chorale, from *St. Paul*, "Sleepers, wake," which preceded the Sermon, were sung with the utmost precision and power; and after the Sermon, Dr. Croft's setting of some verses of the 104th Psalm again gave the young choristers an opportunity of showing their vocal powers. The "Hallelujah Chorus," from the *Messiah*, was given at the conclusion of the service, and formed a fitting climax to a performance which reflected the utmost credit upon all concerned.

GENOA.

On the 26th May, a performance of Rossini's *Messe Solennelle* was given at the Paganini Theatre, under the direction of three Maestri; one of them having the drilling of the orchestra, the other of the chorus, and the third the general conductorship, on the night of performance. With so much pains bestowed, every regard was had to the complete execution of a work that has lately been gaining so much public attention; and to the indefatigable exertions in preparing the band and chorus beforehand, much credit is due. Nevertheless, owing to the mistaken times in which certain of the movements were given, and to the extreme inefficiency of the solo vocalists, the general effect was anything but satisfactory. However, the previous interest excited in the work of Italy's lately-deceased composer, caused the audience to be an overflowing one; and the choral portions were received with due admiration. As usual, the energetic exertions of Maestro Lavagnino in the less-apparent but thoroughly indispensable labours of pre-superintendence were not spared; and to these were mainly owing the orchestral and choral efficiency on the present occasion. The spirited Fugue, "Cum sancto," and the gracefully effective "Sanctus," received the tribute of an *encore* from the assembled auditory.

On the 31st May, an Instrumental Concert was given in the Ridotto of the Carlo Felice Opera-house, with the view of feeling the musical pulse of the Genoese public, as to whether the establishment of a Quartett Society would be likely to prove successful. The pieces chosen

for this trial-evening were the first movement, the *Adagio*, and the Finale from Haydn's Quartette (Op. 96); the first movement, the canzonette, and the Finale from Mendelssohn's Quartett (Op. 12); with the first movement, the *Andante*, and the Finale from Beethoven's Quintette (Op. 4). In the first place, to give a selection of movements from each work, instead of giving the work in its entirety, is hardly a judicious mode of trying the taste and inclination of new hearers for a special kind of musical composition; and in the next place, there was so much reserve affected and even proclaimed in the putting forth of this experiment for the establishment of a quartette society, that it could hardly be wondered if the attendanc was remarkably stinted. To claim exclusiveness and exercise chariness in such a matter, seems like wilfully limiting the number of hearers to a very select few; and the consequence was what might have been expected,—the seats in the room were sparsely occupied, merely by those who are well known already to constitute the some seventy or eighty special lovers of instrumental chamber-music in Genoa.

THE first Concert of Miss Emma Buer, which was given on the 16th ult., at the Hanover Square Rooms, contained a programme of much interest, and proved that the Concert-giver has a right to occupy a high position as an interpreter of the best pianoforte music. In Beethoven's Trio in D (Op. 70), for pianoforte, violin and violoncello (in which she was ably assisted by Mr. Henry Holmes and Signor Piatti), Cipriani Potter's fine Duo for two pianofortes (in which she enjoyed the co-operation of her instructor, Mr. Walter Macfarren), and Mendelssohn's Duo for pianoforte and violoncello. *Andante* and variations in D (the violoncello part played in his usual masterly style, by Signor Piatti), Miss Buer displayed an exceptionally fine touch and style; and she was equally successful in several lighter compositions, which agreeably relieved the more classical part of the selection. Miss Annie Edmonds, Miss Robertine Henderson, Miss Marion Severn, and Mr. Wilbye Cooper, were the vocalists, and Mr. Walter Macfarren conducted. Miss Buer has received her education in the Royal Academy of Music, upon which Institution she certainly reflects the utmost credit.

THE annual Report of the Choir Benevolent Fund shows that the Society continues in its career of prosperity and usefulness. Several successful festivals have been given in aid of its funds, and many new subscribers have been added to the list. Such charitable Institutions as these have a most powerful claim upon the sympathies of those who cannot but feel how precarious are the incomes of the majority of those who live by the musical profession; and how difficult it is to make any provision for the time of need or affliction.

THE New Polyhymnian Choir's Programme for June, was selected from the works of Mendelssohn, including *Athalie*, "Vintagers' Chorus," "Open Air Music," songs, &c., the whole of which was rendered with much care and precision, the "Vintagers' Chorus" gaining an enthusiastic encore from a very large audience. The solo-vocalists were Miss Emily Dixon, Miss Ford, Master Robinson, and Mr. Paterson, and the illustrative verses in *Athalie*, were read by Mr. Potter.

WE are informed that Mr. C. Warwick Jordan, (organist and director of the choir of St. Stephen's, Lewisham), has taken the degree of Bachelor of Music, at Oxford.—Mr. W. Creser has also successfully passed his examination for the same degree, which was granted to him in Convocation after the performance of his exercise—a setting of the 145th Psalm.

MISS GERALDINE SOMERS gave a Concert on the 10th ult., at St. George's Hall, which was very well attended. Mdle. Zuliani, Miss B. Reeves, Mr. Wallworth, Mr. C. Stanton and Mr. Chaplin Henry, were the vocalists; and Herr Lehmeier, Henri Eayres and Kate Gordon assisted Miss Somers in the instrumental music.

A CORRESPONDENT informs us that at Hankow, on Easter-Sunday, the "Hallelujah Chorus" was sung, as an anthem, by 3 sopranos, 1 alto, 2 tenors, and 2 basses, and that it went exceedingly well. He also states that this is the first time this chorus has ever been given in China. We are somewhat curious to know what effect it created.

THE Islington Choral Association gave a Concert on Tuesday evening, the 22nd ult., at the School Rooms, Packington Street. The selections consisted of "The winds whistle cold," "Awake, Æolian lyre," "Here, in cool grot," "Happy we," "Daughter of error" (solo, Master Robinson). "The Heavens are telling," "To Thee, great Lord," &c. Songs were given by Miss Emily Dixon, the Misses Lowry, and Mr. Hickley. There was a large attendance. Mr. W. Robinson conducted; and Mrs. Paulsen was the accompanist.

A DEPUTATION from the Council of the Tonic Sol-fa College, waited upon the Right Hon. W. E. Forster, M.P., Vice-president of the Committee of Council on Education, on Wednesday the 16th ult. Andrew Johnston, Esq., M.P., explained in brief words the object of the deputation. Mr. Curwen then read a memorial to the Lords of the Education Committee, in which he urged the claims of the Sol fa method of teaching singing upon the attention of Government. The Vice president replied, that on the question of the advantage of instruction in music to scholars in day-schools, he was quite in agreement with the deputation, though he could scarcely say that he thought it a necessary part of education. Speaking to those who had experience as schoolmasters, they knew how difficult it was to get children to remain at school long enough to be as well educated as they should be in what might be considered indispensable in education,—reading, writing and arithmetic. But he confirmed the view of the deputation, that music was one of those extra subjects in which examinations might be held under Article 54, of the Revised Code. It had been the practice of the Committee of Council to pay for results, without considering the method or system by which those results were obtained. In training colleges it was necessary to recognise particular methods to some extent, but not in common schools. It might, therefore, prove that there does not exist any hindrance to the wishes of the deputation, at least as far as relates to schools. As to the Tonic Sol-fa method he had heard that it was doing much to spread a knowledge of music; but he thought that before adopting it in Government examinations it would be right to consult with the Inspectors of Schools, and ascertain their views upon the matter. In conclusion, he promised to bring the suggestions of the deputation under the attention of the Lord President of the Council (Earl de Grey).

MR. J. T. COOPER'S Choir, which for some years past has been located at the Islington Literary and Scientific Society, met this season at the Chapel of Ease School Rooms, Liverpool Road, Islington, under the presidency of Sir James Tyler. A very successful visitors' evening was given on the 25th May; the programme consisting of glees, part-songs, madrigals, choruses, and solos, by Mendelssohn, Rossini, Weber, Sir H. R. Bishop, Webbe, W. V. Wallace, Hatton, A. S. Sullivan, Henry Smart, R. J. Stevens, &c., &c. The solo executants were Miss Qu'estel, Miss Rosabella Shackell, Miss Scamell, Miss Freeman, Miss Shackell, Mr. Belcher, &c., who acquitted themselves admirably. Mr. J. T. Cooper conducted with much ability; and Miss Cooper presided, as accompanist, at the pianoforte. The room was crowded with a highly appreciative audience.

MISS EDITH WYNNE'S first Concert took place on the 3rd ult., at St. James's Hall, when, amongst other solos, she gave a very elegant song, composed for her by Randegger, called "Only for one," which was deservedly encored. Miss Wynne is now too well known as one of